

WEEKLY.]

The Musical World.

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SATURDAY, APRIL 18, 1889.

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The Summer Term commences on Saturday, April 29.
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Singing—M. Garcia, Visetti, Raimo, G. Garcia Denza, Badia, Bonetti, Romili; Mesdames Della-Valle, Rose Hersee, and Badia.
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In order to render the proceedings free from the objections of the Local Examinations, they will be conducted only at St. George's Hall, London, and by foreign professors of celebrity.

The Next Examination is on Monday, July 29.
Forms of application and list of pieces to be studied sent by post.
C. TREW, Hon. Sec.

THE SOCIETY OF ARTS PRACTICAL EXAMINATIONS in VOCAL and INSTRUMENTAL MUSIC will be held this year at the Society's House during the week commencing on Monday, May 20. Full particulars can be obtained from the Secretary.

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All communications in reference to the Guild should in future be sent to the present offices of the Guild, 89, Chancery Lane, London, W.C.
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CRYSTAL PALACE.—GOOD FRIDAY.—GREAT SACRED CONCERT at 3.30. Vocalists—Miss Macintyre and Miss Anna Williams, Madame Patey, Mr. Edward Lloyd, Mr. Andrew Black and Mr. Watkin Mills; The Crystal Palace Choir, The Renowned Crystal Palace Orchestra. Organist—Mr. A. J. Eyre. Conductor—Mr. August Manns. One Shilling Day. Numbered Seats, 2/6 and 3/6, Unnumbered 1/-.

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CRYSTAL PALACE.—MR. MANN'S ANNUAL BENEFIT CONCERT, SATURDAY NEXT, April 29, at 3. The following artists have kindly promised their services: Madame Nordica, Mdle. Trebelli (her first appearance at the Crystal Palace), Mr. W. H. Brereton, and Herr Stavenhagen. The grand Orchestra of the Saturday Concerts, Conductor—Mr. August Manns. Numbered Seats 2/6 may be booked at Crystal Palace and the usual agents. Admission to Palace, 1/-.

WAGNER.—MR. LOUIS N. PARKER, will deliver a lecture on "The Story of Wagner and his Work" on Saturday, April 27, at 7 p.m., in the Lecture Hall of the Y.M.C.A., 186, Aldersgate Street, London, E.C. Musical Illustrations will be given by Miss Marianne Rea and other Artists. Admission free.



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MORNING PERFORMANCES.—**MONDAY** at 1.30; **WEDNESDAY**, at 1.30; **SATURDAY**, at 1.30.

LAST EIGHT NIGHT of **THE BABES IN THE WOOD**, by far the most successful Pantomime produced under Mr. Augustus Harris's management. Early doors discontinued. All doors open at seven o'clock for the evening performances, and at one o'clock for matinées.

MR. M. L. MEYER will produce Verdi's latest opera "**OTELLO**" at the Lyceum Theatre in July next. Twelve performances will be given under the direction of Signor Faccio and the distinguished artists from La Scala, Milan, will appear. The box office at the Royalty Theatre, Soho, W., will be open from April 22 to 27, to receive subscriptions and give information.

SCARBORO'.—WANTED—CONDUCTOR, to organise a Band of 10 to 12 performers, to play in the North Cliff Grounds (out-door), during the ensuing season, 8 or 10 weeks. Particulars of Instruments and Terms to L. S. Webb, (Hon. Sec., pro. tem.) Queen Street by May 3.

The Musical World.

LONDON, SATURDAY, APRIL 18, 1889.

* * MSS. and Letters intended for publication must be addressed to "The Editor." Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.

* * Advertisements and business communications generally should be addressed to the Manager, while the Proprietor's receipt will be the only recognised one for all payments. Advertising, Publishing, and General Offices: 138a, Strand, London.

Facts and Comments.

To the other good results brought about by Wagner's influence we shall soon have to add—nay, we may now add—that of having made Americans honest in the matter of copyright. It appears from a statement which appears in a New York contemporary that, of the expenses which swell the annual deficit of the Metropolitan Opera House, not the smallest items are the royalties paid to Wagner's heirs for the performance of his works. This is eminently satisfactory in itself; but still better is it to note that at least two journals are plainly asserting, with obvious justness, that though it is perfectly in accordance with honour and morality, to do this, the principle ought to be carried still farther. "Why is it," asks the "American Musician," "that Verdi, Gounod, and other composers are not treated in the same way? . . . The performance of the operas of these composers under such circumstances is nothing more than a dishonest disregard of the moral obligation which is so ostentatiously observed in reference to Wagner." This is sound sense and equally sound morality, which is the more welcome that it appears in pages which are not seldom defaced with gross absurdities about Wagner; and the sympathy of all sincere artists will be with our *compères* in their attempts to alter a state of things which is at present so discreditable to a great nation. At any rate, by the payment of the Wagner royalties, a precedent has been established; and "precedents," as we know, go far towards the making of law.

Baron de Peiffal, the director of the Court Theatre at Munich, proposes to carry out there some startling reforms—we should perhaps say retrogressions—in the way of stage scenery. He has recently issued a circular to his company and supporters, announcing that, in mounting certain of Shakspeare's plays, he proposes to return to the primitive scenery and decorations of Shakspeare's own times. The *mise-en-scène* will be, in fact, as close an imitation as possible of that of the old Globe Theatre, according to the contemporary description and pictures. It does not at present appear whether the costumes are to be equally anachronistic. The experiment is, of course, an interesting one, but it is born to failure.

It may be readily admitted that the modern stage is prone to err on the other side of simplicity, so that the spectator's attention is too often diverted from the play to the scenery, and, instead of being moved to tears or laughter by the life there presented, is moved to wonder at the ingenuity of the scene-painter and the carpenter. There is no room for imagination in the modern theatre; the faculty is crushed and stifled by the splendour and pomp of the stage, and we would gladly welcome a diminution of this superfluous luxury, which is after all innately vulgar. As readily, too, it may be granted that our enjoyment of a Shakspearean play is not more keen than was that of the audience for whom the play was first written; but that is not the precise question at issue. It would, no doubt, be interesting from an archæological standpoint, to see—once—exactly how a Shakspearean drama was presented; but, without giving too ready an assent to Mr. Ruskin's dictum that an artist has no business to be an archæologist, it is at least certain that art and archæology are widely differing things. The question is, after all, closely akin to that discussed briefly in these columns last week—the revival of old art-forms. Is it in any wise possible—for that is the proper phrasing—for a nineteenth century audience, aided by any return whatsoever to the simplicity of other days, to see a play, or to hear a musical composition, with the eyes and ears of the people for whom either was written?

So put, there can be no doubt as to the answer. Had we never been accustomed to realistic scenery in the theatre the case would have been different. Shakspeare's audiences were content with the stage devices then in vogue, for they had known none better; and their enjoyment was not the less vivid for the absence of that of which they had never heard. But the pathway back to that primitive simplicity is lost—perhaps unhappily—by us. As well let it be asked of us that the pianoforte compositions of Bach or Mozart should be played to-day only upon such instruments as were accessible to their composers; or that, in performing an orchestral work of the last century, we should eliminate from the orchestra all instruments of modern invention. It may be that the artistic state of our forefathers was more healthy, even more Paradisaical in its simplicity. To-day the gates of that Paradise are shut upon us, and the Nineteenth Century stands, with flaming sword, to bar us without, and the steam-engine whistles shrilly by.

We referred a short time since to the fact that a French operatic troupe had been giving a series of performances at Athens. The season is now at an end, and it appears that eighty-five representations have been given, the *répertoire* including twenty-three operas. Amongst them are to be noted "Robert," "Trovatore," "Traviata," "La Fille du Regiment," "Lucia," and "La Mascotte!" The ghastly incongruity of these performances, in a city which, more than any other, is steeped in the traditions of classic art, is heightened to a painful degree by the additional fact that, during the season, and upon the same stage, the "Antigone" of Sophocles, and similar pieces, were played. History sayeth not what Sophocles thought of the proceedings; nor is it easily possible to conceive what manner of dialogue would ensue between Plato and Socrates, did any whisper of these doings reach them. "What do you suppose, O Socrates," Plato would begin in the familiar style, "is the meaning of these strange gestures and foolish jokes, over which the Athenians thus make merry?" "Truly, I know not, O Plato," Socrates would reply, "but I suppose that these actors are of some untutored savage race from beyond the seas, and it is at their mad freaks the Athenians laugh. But since madness is from the gods, I verily think that tears were fitter." Perhaps he would be right.

"Lie-hunting" is a term for which we are indebted to our young and vivacious contemporary, "The Scots Observer." The thing has, of course, existed a good while, since, indeed, the days of Eden; but we question if it has hitherto been recognised as a legitimate sport. Such it certainly is, and may very well take rank as a genuinely English pastime. It is chiefly to the chase of political lies that our contemporary addresses itself, and that is a field into which we cannot enter, being content to watch the chase from afar, under the spreading beech-tree beneath which the muse of criticism may be imagined as peacefully reclining during the Easter holidays. But since there are equally numerous lies artistic, and especially lies musical, it is our intention occasionally to start a private hunt of our own, and to engage a M.F.H. of unusual acumen and judgment. For the present week, however, we proclaim a close season for the lie musical; the more willingly that the only lie which has recently been viewed—relating to Wagner—has run to earth in the impartially sheltering pages of the "Nineteenth Century," and would probably be dead of sheer weakness and old age before it could be dug out.

On Sunday last the faithful British public did *not* celebrate the 130th anniversary of the death-day of that musician, who with the possible single exception of Mendelssohn, enjoys more of its love and admiration than any other composer—George Frederick Handel, who died in London, April 14,

1759. But though it is almost certainly true that the households in which that anniversary was remembered were singularly few, the man would be rash who inferred therefrom that the English amateur is in any degree falling away from his love of the great Saxon. The immense majority of his oratorios, it is true, are forgotten, and likely to remain so, unless Mr. Ebenezer Prout will drag them on to the stage, with additional accompaniments; but not the most rabidly modern fanatic can imagine, or wish to imagine, a time when the "Messiah" or "Israel" should be thought effete or tedious; since the persistent vitality of these works is so marvellous that it is hard to believe in their comparative antiquity.

An interesting discussion was held recently before the Nineteenth Century Club in New York, on the subject of Wagner's art. Professor Luigi Monti represented the Italian, and, in this instance, anti-Wagner party; Mr. Krehbiel, musical critic of the "Tribune," upheld the banner of Bayreuth; and Mr. Henderson, critic of the New York "Times," represented the "moderates." The last named gentleman read the paper which opened the discussion. Art, he asserted, could not remain stationary; development was a condition of vitality. He claimed that Wagner was a legitimate outcome of the classic and operatic schools, as the great Symphonists were of the Polyphonic era represented by Palestrina. Mr. Henderson further contended that while Wagnerian doctrines would probably prevail in the future, the asperities and unintelligible dissonances which so often offend the spirit of ideal beauty in the master's works would be modified and repressed. Signor Monti also, of course, made much moan over the "insufferable discords" and "frequent incoherency of form" which, in common with many others, he finds in Wagner's works. Mr. Krehbiel, on the other hand, insisted on the artistic completeness and sufficiency of the Wagner idioms and art-forms, and demanded that our musical susceptibilities be educated up to an æsthetic reception of them, until that which at first is painful and repulsive becomes intelligible and beautiful.

For our own part we have long been convinced that the "repulsiveness" to some ears of Wagner's musical combinations arises solely from their inability to perceive the connection of certain notes with the tonal foundation which underlies them. Modern musical methods are certainly not adapted to the capacity of minds to whom simplicity is an absolutely necessary condition of perception. That it is possible to be great and at the same time simple, at certain epochs, proves nothing. This is not one of those epochs, that is all. Art that aims at the highest, must reflect the tendency of the highest minds; and the highest minds of the day are complex to an extraordinary degree. Broadly stated, however, there is considerable danger in the doctrine that by familiarity the ugly will become beautiful, and that it is consequently our duty to persevere until we have effected the transformation. The error lies in confounding the ugly which we *do* understand, and dislike notwithstanding, with that which repels because it is, to us, incomprehensible.

It is only in the second case that any obligation lies upon the listener to mistrust his first impressions. We dare affirm that of the musicians who have taken the trouble to so familiarise themselves with Wagner's methods that they may be said to understand him, not one will be found to accuse him of ugliness or incoherence. Of course the anti-Wagner party will never admit this; for the moment a man refuses to allow that Wagner was more or less of a bungler he is called a "fanatic."

Appropos of this education of the ear, Dr. F. L. Ritter has been lifting up his voice in defence of that much maligned

succession, "consecutive fifths." We may therefore soon hope to hear of the foundation of a Society for the Encouragement of Consecutive Fifths, with Hucbald of St. Amand for its patron Saint. Those who believe in an absolute standard of beauty valid for all ears may learn something from the learned historian's remarks, from which we extract the following:—

Persons acquainted with the rules of harmony know that a succession of perfect fifths is prohibited. Yet the fifth is the interval most frequently heard in the sounds of nature; it floats in the air all about us. The railroad, the steamboat, the factory whistles vociferously blow it; the creaking door groans it; the wind in the chimney moans it; the thunder roars it; the badly greased cart-wheel grinds it; the rooster crows it; the owl screeches it; the goose that "homeward flies" gagagag's it; the watchdog feeling, at night, lonely and sentimental, howls it; cats, at their back-yard midnight serenades, sigh it; fond mother, with a whip in her hand, calling "Johnny," emphatically sings it; and whipped Johnny sweetly chants it. And yet, in spite of this natural abundance of fifths of all sizes and all colours, the musician's ear is set against them.

The interval of the fifth may be called the universal cry of nature. It would seem but logical to admit that when man first attempted to sing, to some simple chant, a second part, he should light on the omnipresent every-day interval of the fifth. And indeed, musical history tells us that the first specimen of a harmonic setting, consist of successions of fifths, fourths (inverted fifths), and octaves, the very intervals, the sensitive ear of the educated musician prohibits when used in succession. The author who has transmitted, for our enjoyment, those precious documents, was a Flemish monk, Hucbald of St. Amand.

To our modern ears those mediæval harmonic successions sound rather barbarous; and a modern author, Dr. O. Paul, wishing to save the reputation of the much slandered ears of our old scholastic writer, endeavoured to explain that Hucbald's organum was a sort of contrapuntal imitation of a Gregorian chant, in the fourth below, or fifth above. It is very probable that the manner of chanting old Gregorian melodies in the style of Hucbald's organum—which, by the way, was not invented by him, but simply recorded as a thing then in use among church singers—was, for centuries after, practised in the back-woods of Catholic countries of Europe. When Leopold Mozart, in 1771, visited Italy, with his "genuine" musical prodigy of a son, he, to his great astonishment, heard, in the streets of Milan, two beggars, a man and a woman, chanting a Gregorian chant, as a duet in consecutive fifths, without omitting a single note, and without wincing at those fifths. Mozart said he was not prepared to look for such antideleuvian harmonisations in musical Italy. Old Hucbald was thus publicly exonerated, and Dr. Paul ought to have taken a gentle hint from the above historical fact, and not have meddled with the good monk's genuine ears tuned in fifths. Why, even the whistling amateurs of our country have taken up old Hucbald's cause in opposition to Dr. Paul's theoretical reasoning, and, regardless of the sensations of the trained musicians' ears, whistle with a keen relish fifths up and down. The other day, on my way to the college, I was preceded by a band of three negro boys, from ten to twelve years old, whistling the second part of the "Boulangier March," as a duet mostly in consecutive fifths. Two of the boys whistled the melody, and the third a fifth and sometimes a fourth above the notes of the melody, and he did this with an astonishing accuracy.

Mark Twain amongst the librettists is indeed a case of Saul amongst the prophets. Yet it appears that his tale, "The Prince and the Pauper," is to form the subject of a musical play.

It would seem that of Madame Albani's American successes, not half has been told in England. She was presented at a Boston concert, with a packet of molasses candy, the gift of an enthusiastic lady admirer. This is surely a unique symbol of appreciation—peculiar rather than appropriate.

Si non è vero—! Herr Misch, a well known musical critic in Wiesbaden, has been prohibited by the Minister of the Royal Household from attending the Court Theatre, in consequence of some drastic criticisms written by him on the performances therein. Is not this a case of coercion, calling for the intervention of the chivalric P.M.G.?

The "Santon Dolby" scholarship, which was competed for last Saturday at the Royal Academy of Music, was won by Miss Bessie Dore, a pupil of Mr. Alfred J. Dye.

Mr. Moreton Hand has been appointed Secretary of the Guild of Organists, in place of Mr. J. H. Lewis.

Mr. Barton McGuckin has signed a contract with Mr. Augustus Harris for the forthcoming season of Italian opera. He will sing, amongst others, the tenor rôles in "Lohengrin," "Carmen," and "Mefistofele." It may be added, *à propos* of the projected performance of the "Meistersinger," that it is even now by no means certain that it will take place this season, notwithstanding the assurances of some journalists

GLUCK IN PARIS.

By J. S. SHEDLOCK.

(Continued from page 217.)

And let us extract one more sentence:—

"If it occurred to some quarrelsome person to say to me: Sir, take care not to make Armide in fury express herself in the same manner as Armide in love: Sir, I would reply to him, I do not wish to frighten the ear of M. de la Harpe; I do not wish to imitate nature, I wish to embellish it; instead of making Armide scream, I wish her to enchant you."

But in addition to this, he publicly requested Suard to defend his cause. L'Anonyme, taking a sharp pen, replied to the Annonce. M. de la Harpe did well (said he) just to notice the works of Gluck, which were attracting so much attention, but he had no need to discuss them: "On n'est jamais obligé de juger ce qu'on n'entend pas," La Harpe replies. Suard answers again. These two powerful adversaries thus "tilting each at other's breast," soon excited men of lesser note to join in the fray, and many letters were published. Some one wrote "Vers d'un homme qui aime la musique, et tous les instruments excepté la harpe." He ends thus:—

Chacun a son gout ici-bas
J'aime Gluck et son beau génie
Et la céleste mélodie
Qu'on entend à ses Opéras
La Période et son fatras
Pour mon oreille ont peu d'appas
Et, surtout, la Harpe m'ennuie.

There were humorous lines, too, on the other side. In a parody of "Armide" given at the Théâtre Italiens occurred these lines:—

Le gout sans doute a toujours tort
Puisque le gout défend qu'on crie
Voici le mot, songez y bien
Crier est tout, chanter n'est rien.

A letter of Gluck's to Madame de Frise, sister of le Comte d'Escherney dated November 16th, 1777, in reference to the Armide paper warfare, is full of interest. He refers to the attacks of Marmontel and la Harpe, and to the counterblasts of his friends Arnaud and Suard. But he lays stress on the great artistic, and also financial success of Armide as a solid answer to those who asserted that the opera had failed. "Hier," he writes, "8^{me} représentation, on a fait 5767 livres, jamais on a vu une plaine si terrible, et un silence si contenu; le parterre était si serré qu'un homme qui avait le chapeau sur la tête, et à qui la sentinelle a dit de l'ôter, lui a répondu: Venez donc vous-même à me l'ôter, car je ne puis pas faire usage de mes bras."

Piccinni's "Roland" was produced on the 27th of January, 1778, and with great success. At that time Gluck was at work at his last great opera, "Iphigénie en Tauride." The following extract from a letter written to his librettist, Guillard, shows that he gave some trouble, and also that he was somewhat of a despot. "The changes which you have made in the fourth act are of no use. I have finished the duet between Orestes and Pylades, and the air with which the act concludes, *et je n'y veux rien changer*." Desvismes, the director of the opera, conceived the idea of bringing out two works on the same subject—one by Gluck, the other by Piccinni. The latter, feeling the greatness of his rival, promised indeed to write one of the operas, but only on the condition that it should be produced first. "Si Iphigénie en Tauride de Gluck étant entendue la première on ne voudrait plus entendre la mienne," said he to Desvismes. The promise was given. However, Gluck's was first produced on the 18th of May, 1778, and Desvismes excused himself saying, "Qu'il avait des ordres de la reine." It was magnificently performed. "Il n'y a qu'un beau morceau," said a fanatic on his way out; "c'est l'opera entier." (There is only one fine piece in it, that is, the whole opera.) L'Abbe Arnaud was in the seventh heaven of delight. "La douleur antique est retrouvée par Gluck," he exclaimed. Caraccioli, the ambassador of Naples, and an ardent admirer of Piccinni, replied, "J'aime mieux le plaisir moderne." But the work, notwithstanding, was greatly admired. Even the "Mercure de France" in noticing the first performance says: "If there are moments when criticism would find something to say, it is at once disarmed by beauties of the highest order which compel admiration."

The paper war again broke out with great fury; it commenced with a skirmish in which the Gluckists certainly did not come off victorious. Coqueau (an architect, amateur of music) accused Gluck of

having inserted one of Bertoni's airs in his *Orphée*. "Une imputation gratuite et injurieuse," replied Suard. Coqueau, however, maintained that his statement was correct. "Le Journal de Paris" replied also, stating on the authority of Gluck that he was the author of the song. But Coqueau wrote to Bertoni, who answered definitely that the air was written by him. His letter was published in the "Journal de Paris," but neither Gluck nor his friends took any notice of it.

This Coqueau wrote a pamphlet entitled, "Entretiens sur l'état actuel de l'Opéra à Paris." One can judge of his taste from the following description of Gluck's music "Style *roide*, *roidé* de l'air, mélodie *roide*, des chants trop *roides* même pour des chants infernaux." A letter in the "Journal de Paris" of July 11, 1779, points out various arguments or expressions of opinion, and gives the *somme totale du mérite de la Brochure* at 000,000. Suard wrote a long review of it in the "Mercure" (July 17, 1779), and says very neatly that "the aim of the work is to prove that Gluck is a bad musician, that "Piccini" is all that is perfect in music; that "The Iphigénie," "Alceste," "Orphée," and "Armide" are nothing in comparison with "Roland"; and that the French, who since ten years have been listening to and applauding the former works, are ignorant barbarians, although these "barbares ignorans" have also applauded "Roland." Coqueau followed with a "Suite des Entretiens," and Suard attacks him with fresh vigour in the "Mercure." Coqueau finds all Italian composers better musicians than Gluck, and adds "I say this not to underrate Gluck, but to put him in his right place (pour le mettre à sa place); there is no need for any one to be angry at this." "Non certes," replies Suard, "mais il y a de quoi rire" (but it gives an opportunity for laughter). Coqueau, in answer, addressed a letter to Suard (Mercure, 14 Aug., 1779). He complains of some of the epithets hurled at him by the angry partisans of Gluck. "Why these invectives?" he asks. And gives the answer "Parce que je ne pense pas comme vous en musique." Alas, as it was then, so is it now; difference of opinion often engenders intemperate language. Our age also has its Coqueaus and Suards. Coqueau knew less about music than Suard, but he had thought and read a great deal about the subject in dispute; and in the matter of the Bertoni air, he had, at any rate, given proof of zeal according to knowledge.

The "Iphigénie" of Piccini was not put upon the stage until January 22, 1781. On the very morning of the performance, a long letter from the composer appeared in the "Journal de Paris." As in histories of music Gluck and Piccini are set against each other, like cocks in a pit, it may be well to quote one or two sentences from the above-mentioned letter:—

"Nearly two years have elapsed since M. Gluck gave his *Iphigénie*. Mine cannot hurt either his interests or his reputation; the success of his work was long ago established, and I cannot, neither do I wish to destroy it. It is now not in any way a matter of competition, or of comparisons, always disagreeable to artists, when party-spirit enters into them. No such thing is possible now. It is not the same poem, and even in the scenes given by the subject, the details are presented in so different a manner, that I dare affirm that there will not be in the two works two numbers which can be set the one against the other."

Gluck's "Iphigénie" was given on March 27, 1781, and Piccini's opera three days later; the former brought in 2714 livres, but the latter 3138. The two operas ran together until May. On the 6th of that month Gluck's obtained 3115 livres, but on the following day Piccini's only 1749. There would probably have been much party strife had Gluck been then in Paris, but he was back in Vienna since 1779.

"The Mercure de France," the Piccinist organ, says very frankly, "M. Gluck appears to us superior to M. Piccini in the first two acts; but—and we beg enthusiasts to excuse this confession—it seems to us that the last two Acts of M. Piccini's work would alone suffice to make the reputation of a *Musicien dramatique*."

Pierre-Louis Ginguené, a writer known by his *Lettres sur les Confessions, de J. J. Rousseau*, was one of Piccini's most ardent supporters. From 1780 to 1833 he contributed, under the nom-de-plume, "Mélophile," many articles and letters to various papers. He was, besides, the author of a "Notice sur la vie et les ouvrages de Piccini." But, as we have already said, the chief of the Gluckists, Gluck himself, had vanished from the field of action and excitement had diminished. So after what we have related of La Harpe, Marmontel and others, any detailed account of Ginguené might sound like vain repetition. The following extract, however, from a letter written by

him and published at Naples in 1783, though not directly connected with Gluck, will enable our readers to judge of his musical opinions, and of his biographical knowledge.

"Bach, elegant, easy, pure, never allows anything hard, clashing, extravagant; he always charms the ear by soft and natural transitions. Haydn, born with genius, and very clever in his art, often startles by his almost savage modulations.

Which, besides, of these two masters, having visited Italy in early youth, purified his taste and style? If the authority of the works of Bach is not sufficient to settle this question, one can add that of his opinion, which, without doubt, is of some weight. In his frequent journeys to Paris, often interrogated respecting the pre-eminence of the two nations, he never changed from his opinion that Italy was first in all branches of the art.

The above needs no comment.

We ought not to conclude an article entitled "Gluck in Paris" without mentioning Echo et Narcisse. It was given on Tuesday, September 21, 1879, and coolly received. At the second performance balconies, amphitheatre, and the first *loges* were empty. The third only brought in 1,500 livres. So say the papers of the time. Anyhow, we know from a *memoire* of du Roullet, "que M. Gluck a été extrêmement sensible au peu d'accueil qu'on a fait à son ouvrage." A parody of it was written by l'Abbé Robinot containing allusions to Gluck, Suard and Arnaud. An unsuccessful attempt was made to have it performed at the opera (Italiens). Piccini remained for many years in Paris; in 1790 he lost the greater part of an immense fortune which he had amassed. When his *Atys* was produced it was not well received. "La foule est pour Gluck" said La Harpe with a sigh. When he brought out his *Didon*, Piccini was accused of being a Gluckist. Grimm remarked: "They (the staunch parties of Gluck) do not remark that the great change operated in the *façon musicale* of this great composer has been essentially produced by the interest of the subject, the dramatic action of the poem, and its shape more like to that of which the *Iphigénie en Aulide* presented so excellent a model."

So much for Gluck's influence on his contemporaries. Sacchini in like manner was called a disciple of Gluck when he produced his opera "Renaud."

In 1782 it was announced that Gluck was coming to Paris bringing with him a new opera. The composer did not come, but the "Danaïdes" was sent as actually written by Gluck up to the end of the second act, and the rest written under his direction, by Salieri. After the work had been produced for several weeks and had obtained success, Gluck made confession in the "Journal de Paris" (May 16, 1784), "que la musique des "Danaïdes" est entièrement de M. Salieri." Salieri wrote to the same paper that he wrote the "Danaïdes" entirely under Gluck's direction, "conduit par ses humères et éclairé par son génie." The libretto too was the subject of discussion and correspondence. When Piccini learnt the death of Gluck in 1787, he sent a long letter to the "Journal de Paris" in which, among other things, he says: "I will venture to propose a homage for the chevalier Gluck, more lasting than brass, and which will transmit to remotest posterity, not his features, which the bust you have erected to him will preserve; but the image of the genius which Art and France ought to honour."

MALE SOPRANI AND CONTRALTI IN LONDON.

BY ALEXIS CHITTY.

What is, at the present time, a complete novelty in singing, is to be heard at the Moore & Burgess Minstrels in the shape of an adult male soprano, Signor Vincenzo Benedetto. This species of voice in England is, at least, as extinct as the dodo, but may still be heard in the Sistine Choir at Rome. According to Mr. Rockstro,* the voice was first extensively cultivated in Spain and thence transplanted to Rome by means of some peculiar system of training, the secret of which has never publicly transpired. It is an excessively rare voice, *arte fatta* (made by method), produced rather in the head than in the chest or throat and lasting generally to extreme old age, to the astonishment of the uninitiated hearer, who cannot understand its co-existence with a long white beard. There is another voice "voce bianca" or "naturale," which produces only contralto singers. For those unable to acquire the "arte fatta" another system was found, quite as efficacious—the same process which was applied to the

* "Dictionary of Music and Musicians."

adventurous gallants in Vathek—the consignment to the surgeon with good commendations. All such singers as appeared in Italian opera in England had undergone the operation either by accident or design. The first Italian singer who made any reputation in this country was an "evirato" Urbani Valentino, a pupil of Pistocchi. He made his debut as Turnus in Buononcini's "Camilla." According to Cibber Valentini was a true and sensible singer . . . but of a throat too weak to sustain those melodious warblings for which the fairer sex have since idolised his successors. However, this defect was so well supplied by his action that his hearers bore with the absurdity of his singing which was always in Italian while every other character was sung and recited to him in English. His voice was originally a contralto, according to Mr. Julian Marshall, but it changed to a tenor, and as such he sang the tenor part of Eustacis on the production of "Rinaldo," his reputation having been eclipsed in the meantime by Nicolini who first appeared at the opera house in the Haymarket as Pynhus in Alexandro Scarlatti's "Pynhus and Dometrius," Valentini playing the latter hero. With these two singers, the opera was at length given wholly in the Italian language, the first opera thus given being "Almahide," the composer of which is unknown, produced in January, 1710 (but with intermezzi in English, by Dogget, Mrs. Lindsay, and Mrs. Cross; also "Hydaspes," produced on May 23 of the same year, music by Mancini. In the latter opera Nicolini had his famous combat with the lion, satirised by Addison in the "Spectator," No. 13. But Addison and Steele, with all their prejudices, always did justice to Nicolini's remarkable powers of acting, as may be seen from their mention of him in the "Spectator" and "Tatler." Gaillard, in a note in his translation of Tosi's "Observations on the Florid song" says that Nicolini "acted to perfection and did not sing much inferior." His Variations in the Airs were excellent, but in his Cadences he had little antiquated tricks. Valentini, though not so powerful in voice or action as Nicolini, was more chaste in his singing. Nicolini's salary was eight hundred guineas for the year which was but an eighth part more than half the sum given to several who could never really totally surpass him (Cibber). His voice was originally a soprano, but sank into a fine contralto. His greatest triumph in this country was as "Rinaldo" in Handel's opera, produced February 24, 1711, for which his person, which could "give new majesty to kings, resolution to heroes, and softness to lovers," was admirably adapted. One of his songs therein, "Cara Sposa," Handel, according to Sir John Hawkins, looked upon with the "Ombra cara" in "Radamisto," as the two finest airs he ever wrote. Another song, "Il tri cerbero humiliato," a passionate air in which all the parts play in unison and octaves to the voices, on account of its boldness and seeming joviality had English Bacchanial words set to it, "Let the waiter bring clean glasses" (Schœlcher). Another air, "Venti turbine," a florid song, had the novel combination of a solo violin and bassoon obligato.

Nicolini left the country in 1712, as was imagined for ever, and his departure is noticed by Addison in the "Spectator," No. 405: "I am sorry to find . . . that we are likely to lose the greatest performer in dramatic music that is now living, or that perhaps ever appeared upon the stage. . . . The town is highly obliged to that excellent artist for having shown us the Italian music in its perfection, as well as for that generous approbation he lately gave to an opera of our own country, in which the composer endeavoured to do justice to the beauty of the words, by following that noble example which has been set him by the greatest foreign masters in that art." This is allusive to an opera, "Calypso and Telemachus," written in English by Hughes, a friend of Addison's, music by Gaillard, produced, May 14, 1712. We presume Nicolini must have given assistance in the stage management, for he did not sing in the opera. He returned to England in 1714; between these years his place was supplied by another "evirato," Valeriano, who sang in Handel's new operas, "Pastor Fido" and "Teseo," but according to Burney was only of the second class. On May 15, 1715, Nicolini performed the hero in Handel's new opera, "Amadigi" (Amadis of Gaul), and of his first air in the second act, "Sussurrate onde veggose," known as the "fountain song," the bright and brilliant tones of the violins playing in octaves . . . seems to have been discovered by Handel in the accompaniment to this song (Burney). His last season in England was that of 1717, when he repeated "Rinaldo" and "Amadis;" when another "evirato" appeared, Antonio Bernacchi, a contralto, and pupil of Pistocchi, who played Goffredo in "Rinaldo," originally played by Signora Boschi. This singer reappeared later in 1729 and

1730, and sang in "Lotario," "Partenope," and "Tolomeo." He returned to Italy and founded a school of singing, and among his pupils were Raaf, Guarducci, Farinelli, etc. Nicolini returned to Italy, played "Rinaldo" at Venice in 1718, and was last heard there by Quantz in 1726. The date of his death is unknown.

The next "evirato" of importance in England was Senesino, i.e., Francesco Bernardi, born at Siena, likewise a contralto. He was engaged by Handel, who had heard him at Dresden. He made his first appearance at the King's Theatre, in Buononcini's "Astarto," November 19, 1720, and remained as "first man" for eight years. He returned in 1731, and remained with Handel until 1733, after which they quarrelled, and Senesino went over to the rival establishment in Lincoln's-Inn-Fields. In Handel's "Julius Caesar" he made a sensation by his declamation of the accompanied recitative, "Alma d'el gran Pompeo." "During a performance of this opera a piece of the machinery tumbled down from the roof of the theatre upon the stage just as Senesino had chanted forth these words "Cesare non seppe mai, che sia timore" (Caesar knows not fear). The poor hero was so frightened that he trembled, lost his voice, and fell crying. Every tyrant or tyrannical minister is just such a Caesar as Senesino" ("Daily Post"). As Alexander in Handel's opera (wherein the celebrated rivals, Cuzzoni and Faustina first appeared together) Senesino "led his soldiers to the assault of Ossidracca, and so far forgot himself in the heat of combat as to stick his sword into one of the pasteboard stones of the wall of the town, and bear it in triumph before him as he entered the breach" (Burney). The last Handelian opera wherein he sang was "Orlando," January 2, 1733, but he sang one of the contralto parts in "Deborah" on March 17, and in a revival of "Esther." He remained with the rival company both at the Lincoln's-Inn-Fields and King's Theatre until 1735, after which he returned to Italy, and died about 1750, having acquired a handsome fortune. Whatever the merits of the quarrel between Handel and Senesino may have been, there is no doubt that they were well matched in quickness of temper, Senesino being arrogant and of a quarrelsome disposition. According to Quantz, Senesino quarrelled with Heinechen, the Dresden Kapellmeister, and caused a dissolution of the company in 1719; and later he affronted Mrs. Anastasia Robinson (afterwards Lady Peterborough) at a public rehearsal of an opera, for which Lord Peterborough violently caned him behind the scenes.

To replace Senesino, Handel had the choice of two singers, Farinelli and Carestini, and unfortunately for his pocket, he preferred and engaged the latter, in consequence of which Farinelli was engaged by the rival establishment, and made a success quite unprecedented in the annals of opera. Giovanni Carestini, frequently called Cusanino, from having received the patronage of the Cusani family, like Nicolini, possessed at first a soprano, which afterwards sank to a contralto, and Handel, under the impression that he was a soprano, composed for him the part of Theseus in "Ariadne" in that clef. The whole part had to be transposed a note and sometimes two notes lower than it stands in the original score.* He made his debut at the King's Theatre, as Pyrrhus in a pasticcio "Caius Fabricius," Dec. 4, 1734. He made sufficient success for Handel to maintain himself against the formidable opposition with Farinelli at their head. Carestini followed Handel to Lincoln's Inn Fields, and afterwards to the new theatre in Covent Garden, and remained with him until 1735, his new Handelian parts being Ariodante (Jan. 8, 1735) and Alcina (April 16, 1735). In this last opera he sang "Verdi Prati," which before the performance he sent back to Handel as not suited to him. Handel, according to Burney, ran to the house of the singer and accosted him thus, "You toc! don't I know petter as your seluf voat es pest for you to sing? If you will not sing all desong voat I give you, I will not pay you ein stiver." Schoelcher in a note in his "Life of Handel," page 375, suggests that Burney has Germanised the story, for Carestini had only lately arrived in London and was not probably perfect in English, while Handel spoke Italian very well, and being doubtless anxious to be understood, would not be likely to select his Anglo-German to apostrophise him in. Carestini returned to England about the end of 1739, and sang in concerts at Covent Garden, and in opera at half pay at "the little theatre in the Haymarket," where Italian Opera was given in 1740. He was last engaged at St. Petersburg, where he remained until 1758, after which he returned to Italy, where he died soon after.

(To be continued.)

* See Note, page 370, Burney's History.

Correspondence.

TO THE EDITOR OF THE "MUSICAL WORLD."

Sir,—The criticism you have inserted from the venomous pen of your Leeds correspondent on the performance of my oratorio, "Immanuel," is so prejudiced and one-sided, that I must ask you to be good enough to request your publisher not to send me another copy of the "Musical World," in which I took so deep an interest for a long period when it was under the supervision of that prince of critics, and kindest of men, the late J. W. Davison.

Please ask your publisher in future to send the "Musical World" (for which I have paid to the end of the year) to * * * I have never objected to honestly expressed criticism *provided a sound reason or example is given for praise or blame*. Bach and Mozart both spoke strongly on this point, and without it, adverse criticism degenerates into mere abuse and insult. The animus of your correspondent is evident throughout—the dark old gentleman shows his tail and his silly Wagnerism throughout. Your critic—*my* critic, I mean—does not quote a single example of what he condemns. Now is this *fair criticism*? I trow not.

As to "fugal writing"—if my traducer will look at the last chorus in "Elijah" and he knows anything at all of the subject he writes about, he will see that Mendelssohn did not *intend* to be learned or contrapuntal, but to produce a melodious effective work, with plenty of evidence of knowing the *science*, but preferring art, dramatic, poetic, soulfelt music, to everything else.

Yours truly,

Leeds, April 15.

W. SPARK.

MR. FREDERIC CLIFFE'S NEW SYMPHONY.

At the Crystal Palace Concert next Saturday, which will take the form of a benefit for Mr. August Manns, the programme will include a new Symphony in C minor, by Mr. Frederic Cliffe. The Symphony is in the usual four movements: Allegro (C minor), Scherzo (C major), Ballade (A flat), and Finale (C minor and major). The music is avowedly "abstract," being entirely without anything in the nature of a programme, although the first movement, which was written during a tour in Western Norway, is inspired with the picturesque and peaceful spirit of Norwegian scenery, and, as in the "Hebrides" overture and the Scotch Symphony, aims rather at colour than the imitation of scales, &c., as in Greig. The most elaborate movement is the Ballade, on which the composer has obviously bestowed his most affectionate care. Without in any way seeking to anticipate the criticism, which can only be pronounced after hearing the work, we may say that this section of the work aims at being contemplative, emotional, and passionate; and if Mr. Cliffe has reached the point he has aimed at, he has reached high. The Finale contains much thematic matter of an almost old-world nature, introducing a fughetta on the first subject, and subsequently the theme of the Ballade, now given out as a song of triumph by the full orchestra, with a coda in 3:2 time, introducing a brilliant passage for the violins. Altogether the production of the work may be looked forward to with much interest, and is a further proof of the readiness with which Mr. Manns always gives the younger composers an opportunity of securing a fair hearing.

Legal Notices.

ANGELO (or Angiolo) Dello Strologo, deceased. Pursuant to 22 and 23, Vict. Cap. 35. Notice is hereby given that all Creditors and others having any claims against the estate of Angelo (or Angiolo) Dello Strologo late of 72, Regent Street, in the County of Middlesex, Operatic Agent, (who died on the 9th March, 1888, intestate and of whose personal estate and effects administration was on the 27th day of March, 1889, granted by the Principal Registry of the Probate Division of the High Court of Justice in England, to Cesare Dello Strologo, of No. 11, Via Vittorio Emanuelli Leghorn, in the kingdom of Italy) are hereby required to send in their claims to me the undersigned, on or before the 15th of May, 1889, after which date the Administrator will proceed to distribute the assets of the said deceased having regard only to claims of which he shall then have had notice.

Dated this 15th day of April, 1889. Louis J. V. Amos, 15, Clement's Inn, Strand, London, Solicitor to the said Administrator.

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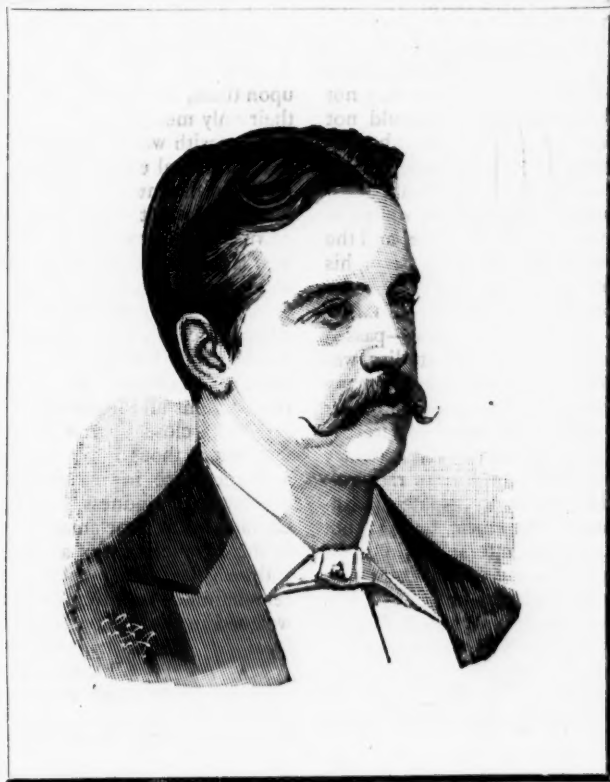
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MR. PHILLIP NEWBURY.

MR. PHILLIP NEWBURY, the new Australian tenor, who forms the subject of our present sketch, was born in Jersey, but has spent by far the greater part of his life in Australia. He studied under the best Antipodean *maestri*, whose abilities, if they have ever been doubtful, are sufficiently attested by their pupil's style. It is not recorded that Mr. Newbury has undergone any very startling adventures in the Australian wilds, or that he has been "stuck up" (we use the word in its Colonial sense) by Bushrangers. At any rate, he came to England some six months ago, and shortly afterwards appeared at a performance of "The Messiah" given in Sheffield. Seldom has a scene of greater enthusiasm taken place than occurred after he had sung "Thou shalt dash them;" the succeeding chorus was interrupted, and the audience would not suffer the performance to proceed until the air had been repeated. Provincial success is not always the forerunner of success in London, but it certainly seems probable that Mr. Newbury who possesses a voice of singular purity and power, has a distinguished career before him.

RECOLLECTIONS OF DR. HUEFFER.

IV.

These reminiscences have till now left untouched the question of the characteristics of Dr. Hueffer the *littérateur*, as distinct from Dr. Hueffer the man, and it is perhaps fitting that this last chapter should deal with that side of a personality concerning which there is likely to be little difference of opinion. None will be ready to deny that Dr. Hueffer possessed, in an eminent degree, those qualities of keen insight and infinite laboriousness which are the chief requisites of a profound scholar. That he was equally successful in all of the many spheres he entered, is not to be said; and it is in accordance with what one knows certainly of many men of equal calibre, that the work for which he was best known was not the work for which he desired

to be known. I have no definite sayings of his own to support my belief, but I imagine that he regarded his official work as musical critic of the "Times," as but a small part of his achievements; and he would probably have desired the remembrance of his fellow-workers as a librettist, and a writer on general æsthetic questions. That the world thinks as highly of his librettos as he himself did, is not likely; but, though they were not as good as he imagined them, they certainly were far above the weak sentimental or quasi-religious compound of Lewis Morris and Doctor Watts which forms the larger part of modern librettos. As an æsthetician he was more masterly, and the work which he accomplished indirectly in this sphere is not, and will not be, fruitless. Music was to him not an isolated group of phenomena, and he constantly endeavoured to dig down to the fun-

damental unity of all the arts. It may be that much of his labour in this direction was unperceived by the public for whom he wrote, and which prefers a slashing attack or warfare conducted on Chinese principles, to carefully-reasoned criticisms such as he wrote whenever it was possible.

Of his profound erudition, there can be no manner of doubt, although he was perhaps one of those men of whose education information was the least part. It is probable that few students not of English birth were equally familiar with English literature, even in its most obscure branches, although, as he used frequently to say, his student days had been over twenty years. It was hardly possible to mention any classic, of any period whatever, with which he was not conversant, or any critical work in the details of which he could not point out some flaw. I remember asking his opinion about a recently published volume of literary essays by a distinguished critic, dealing chiefly with the works of a great poet. The critic was a man who had given up many years to the study of his question, while Dr. Hueffer, obviously, could not have given a tithe of the time, and the subject, moreover, was one which lay out of the usual course of his work. None the less he was able to discover several serious inaccuracies of detail which disfigured the work, and which—as far as the published reviews of the volume in question attest—passed unnoticed by other critics. The thoroughness of his studies was also brought home to me in more directly personal ways on many occasions. Often was he able to correct, in dates, quotations, or similar questions in which memory was concerned, one much fresher from his studies than himself. Sometimes, confident in the accuracy of my memory—it should be understood that I speak now rather of literary than musical questions—I would venture to dispute his corrections; but I can remember no instance in which he was not proved to be in the right. The characters or utterances in some almost unknown novel or play, the date of some critical work—on points such as these the accuracy of his memory was unfailing. His command, too, of the English language—again, for one not of English birth—was equally remarkable. Certainly his style was more noticeable for lucidity than eloquence, which is scarcely dispraise; and nothing hurt him more—I use the word advisedly—than the suggestion that any particular phrase in an article or paragraph was not “good English.”

His tastes in literature, in poetry especially, would have seemed somewhat singular to the casual eye. Not that he cared for unworthy things, or that there was really anything anomalous in the fact that the most militant champion of Wagner and the Art of the Future should choose Gray as his favourite English poet—for such was the case. The lucidity, the purity, the consummate art of the author of the “Elegy” attracted him not less than the passion and force of the author of “Tristan”; and though he did not, of course, exalt Gray to a seat beside Beethoven and Wagner, he certainly entertained for the poet a simple affection more tender than that bestowed by him on any other. A musical critic had once made some comparatively trifling slip in writing of Spontini; I forget now whether it was a mere inaccuracy of fact, or a critical absurdity. At any rate, it was sufficient to excite Dr. Hueffer's anger. “The man is no more fit to write about music,” he said, “than one who made a similar mistake about Gray would be fit to write on literature”—an utterance which, though not quite *ex cathedra*, is sufficiently significant.

It may be imagined from this that he was by no means so enthusiastic about the modern poetic developments as might have been supposed from his surroundings and general tastes. His sympathies were rather with the elder and simpler literatures; and, caring more for the idea than the form, he despised much of modern verse as being less “criticism of life,” or presentation of it, than exercises in metre. And this is equally true of his tastes in other literatures than English. With the Norse mythology and primitive art he was lovingly acquainted—how widely or thoroughly I do not venture to decide; and his classic book “The Troubadours,” is evidence also of his leanings in this direction. In French literature he was deeply versed, and a single incident comes to my mind which, though in itself not important, may be thought indicative. I was reading to Dr. Hueffer a short article I had written, in which I had quoted two lines from Béranger:—

“Le bon Dieu me dit, chante,
Chante, pauvre petit.”

I had quoted them without pausing to think of their origin—hardly of their author—and simply because they were appropriate to my pur-

pose. Dr. Hueffer turned and asked me where I had found them. I replied that they had “just occurred” to me, and that I thought they were from Béranger, but that, not having read that delectable author for two or three years, I was not sure. “They *are* Béranger,” he said; then, with that queer twinkle of humour which his friends knew so well; he went on, “Now listen, and you shall hear a wonderful thing; I have not seen a line of Béranger for at least twenty years, but here is the poem,” and he forthwith proceeded to recite me the whole poem (“Ma Vocation”), as I convinced myself by later reference, with faultless accuracy.

It is time that these writings should be ended. Looking back upon them, scattered, incomplete, and having, perhaps, sincerity for their only merit, I am conscious how little has been done to fulfil the purpose with which I started. And yet, having disavowed any essay towards a final estimate upon one who was indisputably a prominent figure in the musical world of to-day, I am almost tempted to hope that I have not completely fallen short of my aim; for I have set down such memories as cannot be quite without interest to those who cared to know what manner of man Dr. Hueffer really was. It is possible—it is well-nigh certain—that my estimate of his character will not be shared by all those who knew him less intimately—a fact which does not greatly concern me. I am conscious, too, that the best that I could say of him must remain unwritten, perhaps unguessed by others. But, since these have been avowedly personal recollections and opinions, I shall not be counted guilty of impropriety if I close them with an afterword not less personal. For to me, short though my acquaintance was with him, he occupied a larger place in my consciousness than most other men. The unwearied kindness, personal and professional; the excellent courage in the proclamation of truth as he saw it; the tireless efforts to the advancement of a cause once unpopular but now marching on with resistless force; these qualities seem not unworthy of record and remembrance in a time when they are rare, not unworthy to be weighed in the balance against a few personal idiosyncrasies and failings. Thinking, then, over this life cut short with too cruel suddenness, I cannot but think that there certainly were not wanting in Francis Hueffer some of the elements which go to constitute greatness; so far developed, indeed, that with but little hesitation as to the fitness of the first, and none as to the second phrase of the noblest epitaph ever spoken over a grave, I will say only: “He was a great man, good at many things; and now he has attained this also—to be at rest.”

SIDNEY R. THOMPSON.

PRESENTATION TO DR. JOACHIM.

At the close of the last Monday Popular Concert the ceremony of presenting to Dr. Joachim the “Strad” which had been bought by his English friends, to celebrate the great artist's Jubilee, took place in the hall usually occupied by the Moore and Burgess Minstrels. It had been proposed to buy the “Viotti Strad,” but at the last moment it was decided to substitute the instrument which had been in the possession of M. Labitte. It is at least an eighth of an inch larger than the ordinary fiddles of this maker. It is accompanied by a gold-mounted bow, by the famous maker Tourte. When the outer leather case is opened a fine case of Honduras mahogany of English make is disclosed, and on it is the legend: “To Joseph Joachim, in commemoration of the fiftieth anniversary of his public appearance. A mark of admiration and esteem from English friends, April 13, 1889.” Under this wooden case is a white silk cover, embroidered in gold and colours, with wild roses, and the inscription—“Joseph Joachim, 1839-1889.” On the reverse are the lines:—

“From beneath his hands a crash
Of mighty sounds rush up, whose music shakes
The soul with sweetness.”

The presentation was of an exceedingly informal nature. On the platform were Sir F. Leighton, who presided, Dr. Mackenzie, Mr. Alma Tadema, Mr. Fuller-Maitland, Mr. Cusins, M.M. Piatti, Ries, and Straus, with, of course, the “hero of the hour.” In a speech of customary grace, Sir Frederick dwelt upon the artistic and personal qualities of Dr. Joachim, speaking with a sincerity that was beyond all doubt, and ended by formally handing over the instrument to its new possessor. Dr. Joachim was obviously so deeply moved that he found it hard to express his thanks for the gift. He said that he had always longed for a “red” Strad, and now his ambition was satisfied.

With a touching reference to Mendelssohn, under whose auspices he had first appeared in England, he offered his thanks to Sir Frederick Leighton, Mr. Barclay Squire (to whom as Secretary, so much credit is due), and all who had participated in the testimonial. He would, he said, always cherish the noble gift, and, as long as power was left him, he would endeavour to fulfil the injunction of his national poet—"Uphold the dignity of Art." No worthier utterance could close a ceremony of such unique interest; nor could one be made which should better express what has been ever the one aim of this prince among artists.

TWO ITALIAN SYMPHONIES.

In Brussels, a few weeks ago, M. Gevaert hit upon the happy idea of presenting at the same concert the "Italian" Symphony of Mendelssohn and the "Harold in Italy" of Berlioz. Upon this "Le Guide Musical" has the following interesting remarks:—

"M. Gevaert obviously favours instructive juxtapositions! After having given us at his preceding concert three symphonies, of Haydn, Mozart, and Beethoven, he followed on Sunday with these two important works of the two masters in whom was epitomised about half a century ago the whole of the musical Romantic movement. Berlioz and Mendelssohn had met at Rome, and on their return home had each conceived the idea of a symphonic work embodying their Italian impressions. Mendelssohn's work is dated 1833; that by Berlioz, 1834. Both derive their inspiration from the same source, yet, greater contrast it would be impossible to imagine. Even the national themes employed by both almost change character. Proof decisive, this, that in spite of our theories on Realism and Symbolism, a work of art is always and above all an act of personal interpretation. That which strikes most in these two works is the diversity of the methods employed. Reared in a classic musical atmosphere, Mendelssohn is more musician than painter; all his powers are devoted to the development and arrangement of his themes according to the rules of composition, vivified by his rich and genial fancy; he composes rather than dreams, and attends particularly to the happy combination of the melodies and harmonies with which a delicate sensibility has inspired him: the other gives a precise signification to every phrase; and the repetitions, the modifications, the modulations of the subjects are no longer the work of his fancy, but are directly caused (*motivées*) by the poetic idea which he has set himself to translate by means of sounds.

"We will not re-open the question—once so hotly disputed—of "Programme music." A barren dispute indeed, since systems are made valuable solely by the manner of their application. There exist admirable pages of programme-music, and prodigiously tedious works in classical form. Between Mendelssohn and Berlioz, this time, choice is easy; the "Italian" Symphony, with its fresh inspiration, its elegantly elegiac melodies, its vivacity of rhythm and rich harmonies, remains an incomparably more perfect work than "Harold in Italy." In vain does Harold sing by the profoundly emotional voice of the viola (marvellously played, let us say in passing by M. Eug. Ysaye); his noble poetic reverie is too often interrupted by useless episodes, exceedingly fine, no doubt, in Byron's poem, but without meaning (*inexplicables*) in the symphony. One is even inclined to smile at certain orchestral effects which were very daring in 1834, but now appear almost *naïf*. None the less, there remain in this highly poetical work some admirable pages—for instance, the beautiful opening, where the viola raises so sadly its plaintive voice; the fine Chorus of Pilgrims; and the Serenade, with its picturesque and highly coloured pifferari effects. But the ensemble loses coherence and disintegrates, in proportion as the romantic idea, the sickly dreams of Harold—the sole unifying influence of the whole—fade from the ungrateful memory of the present generation."

As it is perhaps unnecessary to remind our readers, "Le Guide Musical" is a staunch supporter of Wagner; its praise of Mendelssohn in this connection is therefore doubly valuable.

Concerts.

CRYSTAL PALACE.

Of the performance of Berlioz's "Faust" here on the 6th inst., there is not much to say beyond the fact that, at very short notice, Mrs. Hutchinson took Madame Valleria's place, and acquitted herself

—all things considered—very creditably. Mr. Edward Lloyd was the Faust, and Mr. Brereton the Mephistopheles. There was a large audience. An interesting addition to the programme was the insertion of Berlioz's remarks on the way in which the ballad "The King of Thule" should be sung. He writes: "In the execution of the ballade the singer should not seek to vary the expression of her vocal part in accordance with the different shades of meaning in the poetry; she should, on the contrary, seek to render it as uniformly as possible. It is obvious that, at that moment, nothing in the world occupied the thoughts of Marguerite less than the sorrows of the King of Thule. It is an old story which she has learnt in her childhood, and which she now murmurs in an absent minded way." This, by the way, may serve as a warning to critics that, when the ballade is so rendered, it should not be spoken of (as has but too often happened) as "expressionless," "wanting in feeling," and so on.

Last Saturday, a new Concerto for Piano, by Mr. J. C. Ames, was introduced by Mr. Oscar Beringer. As this work is the composer's Op. 8, it would be unreasonable to judge it severely, as it displays such merits as clearness, tunefulness, and a fair command of orchestral effect. In a young composer, however, we would rather forgive an absence of the sobriety shown by Mr. Ames in favour of greater freshness and exuberance of idea. The concerto is little more than the work of a promising student. Schubert's greatest work—the Symphony in C—was (as it always is here), superbly played, and Mr. Manns received a special recall at the close. The concert opened with Sterndalé Bennett's "Naiads" Overture, and included, also, the *Andante espressivo*, from Mr. Thomas Wingham's Serenade in E flat—a little gem of melody and orchestration which should be oftener heard. The vocalist was Miss Macintyre, who is to be thanked for her choice of that wonderful inspiration, the aria, "L'altra notte," from Boito's "Mefistofele." She gave a highly intelligent and dramatic rendering of this, and was heard also in songs by Gounod and Sullivan. The "Dead March" in "Saul" was played at the opening of the concert in memory of the late Duchess of Cambridge.

POPULAR CONCERTS.

A "Beethoven" programme was given last Saturday. The Quintet in C (MM. Joachim, Ries, Straus, Gibson, and Piatti) headed the scheme. Mdle. Janotha was the pianist, her solo being "The Moonlight" sonata, of which she gave a quiet and unaffected reading. She further contributed Chopin's Funeral March (as an encore), giving of this a reading equally highly coloured and sensational; so much so, as to reach the point where the question arises, "How far may the imaginings of a performer lawfully interfere with the text and evident intentions of a composer?" This performance was, of course, in memory of the Duchess of Cambridge; a similar tribute was paid to the memory of the Emperor William of Germany by the same lady at a Popular Concert last year, when, by an odd coincidence, the solo was "The Moonlight," and, as on this occasion, the "Kreutzer" brought the concert to a close. Mdle. Janotha accompanied Herr Joachim in the Romance in F with perfect taste and a magnificent rendering of the "Kreutzer" was secured.

Mr. Hirwen Jones sang with care and discretion, his first number being a somewhat Handelian, but not very interesting, song from Gounod's "Mock Doctor." Mr. Ernest Ford accompanied.

On Monday evening the season was brought to a close with a concert which, presenting though it did attractions sufficient to account for the numbers and the enthusiasm of the crowds there assembled, calls for but little criticism. It is perhaps natural that on such an occasion Mr. Chappell should prepare a scheme of music thoroughly familiar, but not for that less popular. Accordingly the programme was headed with Haydn's Quartet in B flat (Op. 76), and with the interposition of Veracini's Largo and Allegro, for Violoncello, admirably played by Signor Piatti; Chopin's Barcarolle, contributed by Miss Fanny Davies; the Brahms-Joachim Hungarian Dances; and songs by Miss Lehmann, closed with Schumann's Pianoforte Quintet. The artists engaged, besides those already named, were Dr. Joachim, MM. Ries and Straus, Miss Agnes Zimmermann, and Madlle. Janotha. Suffice it to say that all these were heard at their very best, so that the concert was in every way worthy to close the season, and to prelude the interesting ceremony of which some account is given elsewhere, and which to many was indeed the principal part of the evening's proceedings.

THE GREATEST of all Pianofortes.	THE STEINWAY PIANOFORTES.	New York & London.
THE GREATEST of all Pianofortes.	THE STEINWAY PIANOFORTES.	New York & London.
THE GREATEST of all Pianofortes.	THE STEINWAY PIANOFORTES.	New York & London.

PHILHARMONIC SOCIETY.

THE acquaintance begun so pleasantly last year between Mr. Peter Tschaikowsky and the English musical public was renewed on the 11th inst., with every appearance of cordiality on both sides. As, at the last concert, Greig introduced a talented countrywoman as the interpreter of his concerts, so on this occasion the Russian composer was accompanied by a compatriot, M. Sapelnikoff, who played his friend's concerto in B flat (introduced here thirteen years ago by E. Dannreuther) in a manner which at once stamped him as a performer to whom, even in these days of pianistic marvels, the epithet "phenomenal" may safely be applied. A pupil of Madame Menter, he resembles that wonderful artist in unfailing accuracy, indomitable energy, and when occasion requires, delicacy of touch. It was not his fault that the concerto offered more opportunities for the display of "virtuosity" than of those higher qualities which we hope he will reveal on a future occasion. In saying this we would not be understood as undervaluing M. Tschaikowsky's work. It is a powerful example of his style, but it is at the same time more remarkable for force, brilliancy, and abundance of ideas than for imaginative depth or warmth of feeling. With its constructive irregularities we are less concerned; occasional departures from "classic" form are, to us, rather welcome than otherwise, especially when, as in this case, they are not the result of incapacity. M. Tschaikowsky indeed handles his materials, including the orchestra, with the strength and boldness of a master. He was represented under a different aspect by his Suite in D, heard for the first time. This work is admirably written and charming throughout, but its themes are much less characteristic and original than those of the concerto. A quaint little "Marche Miniature"—a mere trifle—was encored, while the Introduction—to our thinking the best thing in the work, in spite of its being obviously inspired by the opening to the third act of "Tristan and Isolde"—was received with comparative coldness. Even the "Old Philharmonic" audience is not proof against the prevailing taste for sweetmeats! Mozart's delightful symphony in E flat and Wallace's fine overture to "Lurline" were the remaining instrumental items. The last-named surprised many of the younger generation who, from the heights of modern "culture," are accustomed to look down on this composer. Miss Marguerite Hall and Mr. W. H. Brereton were the vocalists. The lady was so unwise as to sing Gluck's air, "Divinités du Styx," which—admirable artist though she is in her own line—by no means suits her. Mr. Brereton gave with excellent effect Handel's "Shall I in Mamre's Fertile Plains" and Purcell's splendid air, "Arise ye Subterranean Winds," scored with great taste and skill by Mr. Ernest Ford. The conductors were M. Tschaikowsky and Mr. Cowen.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

Under the direction of Mr. E. Prout, this society, one of the most enterprising of our suburban choirs, gave its last concert for the present season at Shoreditch Town Hall on Monday, the 15th inst. When we say that the chief item of programme was Brahms's German Requiem, no further proof of the ambition of the society will be needed. We should be delighted to add that these admirable qualities were justified and rewarded by the results, but this can only be said in a somewhat modified sense of the words. The work is of course in many parts of very great difficulty, and the sense of effort, though bravely endured, was often too obvious to escape notice. It requires, in fact, a more powerful choir to do justice to Brahms's great and original work, every page of which exhibits the composer's individuality in its most striking form. Yet the performance reached in many parts the high degree of merit, and everywhere bore most marked testimony to the great trouble which must have been taken by the able and zealous conductor. We may particularly mention the choruses "The redeemed of the Lord" and the magnificent vivace "When the last awful trumpet," with its sublimely thrilling shouts of "Grave, where is thy triumph? Death where is thy sting?" The efforts of the soloists did not unfortunately add to the effect of the ensembles as they should have done. Those of the audience who really tried to appreciate the work must have felt that this was indeed a case of "Res severa est verum gaudium," and the task of extracting much pleasure from the Requiem must have taxed some of the Hackney amateurs rather severely. But Mr. Prout judiciously provided consolation for them by devoting the second part of his programme to Schubert's exquisitely melodious and charm-

ing music to "Rosamunde," including two movements, a "Hunting Chorus" and a "Shepherd's Chorus" which are not generally given. Neither of them can be called remarkable, and the second in particular might almost be taken for a modern part-song. A prolonged attempt on the part of a few noisy enthusiasts to encore the ballet-air in G caused Mr. Prout to turn round and ask if they thought it likely that after resisting encores all the years he had conducted these concerts he was going now to give way. This most judicious rebuke was received with applause, and the noisy ones collapsed. There are plenty of conductors at the West-end, who may be recommended to take a lesson from Mr. Prout in this matter.

MISCELLANEOUS CONCERTS.

MR. MAX HEINRICH's last vocal recital took place on Tuesday evening at Steinway Hall, when he gave several songs from "Die Schöne Mullerin" and "Winterreise." Mr. Heinrich sings Schubert's songs admirably and evidently *con amore*, but we question whether he is well advised in playing his own accompaniments, as thereby he is occasionally betrayed into hurrying and over-emphasising. An unsympathetic accompanist spoils a singer's best points; on the other hand a wholesome repose observed in the subordinate part restrains and gently prevents exaggerated expression. This however detracted in but slight measure from the general excellence of Mr. Heinrich's efforts, either in his solos or in the duets which he sang so successfully with Miss Lena Little. This charming singer was not only in splendid voice, but surpassed herself in her forcible and dramatic readings of the "Liebestreu" of Brahms and of Grieg's highly descriptive "Herbswind" and by her exquisite renderings of Wagner's poetical and expressive slumber song "Dors mon enfant" and of Handel's "Son confusa pastorella." Pianoforte solos were contributed in his usual conscientious manner by Mr. J. H. Bonawitz, who played Beethoven's sonata in D minor Op. 31, and Schumann's "Carnival."

POPULAR—That East-end culture is by no means at such a low ebb as West-end people generally imagine, was agreeably demonstrated on Thursday last, when the pupils of the George Green Schools gave a public concert in aid of their Library fund. The various pieces, songs, duets and part-songs were not only very creditably given, but the young people showed that they well understood the spirit and meaning of the respective works. Miss Burr their able and energetic teacher will doubtless achieve even greater success on future occasions.

On Saturday last, at the Steinway Hall, Mr. Paxon gave several dramatic recitations to an evidently well-pleased audience. A welcome diversion was secured by Mr. Orton Bradley's spirited performance of Schumann's "Carneval" and of two charmingly characteristic waltzes by Dvorak. Mr. Bradley also, invisibly accompanied some of the recitations in a very able manner.

THE "WOODSIDE PARK MUSICAL SOCIETY" terminated a most successful season with an excellent performance of Handel's "Judas Maccabæus," on Thursday, the 11th, at the Woodside Hall, North Finchley. The soloists were Miss Evelyn Carlton, Madame Florence Winn, Mr. Lawrence Fryer, and Mr. Bridson. Mr. E. Halfpenny led the band, and Mr. Williams accompanied the recitatives on the pianoforte. There was a large and enthusiastic audience, which appreciated fully the excellence of the performance under Mr. Alfred J. Dye.

MISS ABELINDE RAE gave a concert on Saturday afternoon last at the South Kensington Hotel, when the most interesting item in the programme was Beethoven's Clarinet Quintet, Op. 16. The pianoforte part was satisfactorily taken by the concert-giver, and the wind instruments were played, out of time and tune, by members of the Horse Guards band. Miss Rae also contributed with grace and neatness of technique, a bolero, "La Constanca" (A. S. E. Rae). The rest of the programme included performances of varying merit, by Miss Winifred Sylvester, Mr. Traherne, and Madame Sidney Pratten, the latter lady giving some excellent guitar solos.

MISS EDWARDS' Annual Matinée Musicale d'Invitation, took place at her residence, 100, Ebury Street, Saturday, April 13, and was attended as usual by a large and fashionable audience. The talented vocalist and pianist, assisted by several eminent artists went through, most successfully, an interesting and well chosen programme. Miss Edward's vocal powers were heard to great advantage in the "Zingarella Campana," "Winds in the trees (Goring Thomas), "Berceuse"

doubtedly capable of doing still more, and we shall be surprised if an occasional exuberance of force and emotion does not become modified by a riper experience. But he has even now attained a position which is in some respects unique; and if the mantle of the world's greatest pianist is to descend upon anyone of the present generation we see no reason why it should not ultimately fall upon Herr Stavenhagen.

Notices for insertion in this column should reach the office of the "MUSICAL WORLD," not later than Wednesday midday.

At the first Richter concert on May 6, the "Eroica" Symphony, the Vorspiel from "Parsifal," and Liszt's "Second Hungarian Rhapsody," will be included in the programme.

Eighteen months ago, when Herr Stavenhagen last appeared at Sir Charles Hallé's concerts, he made it evident that his career was not going to be one of merely ephemeral success. His enormous technical power, and the refined enthusiasm which characterised his playing were of such a kind as to give an assurance that we were listening to some one of a far different order from that of the familiar study-crushed virtuoso. The Recital which he gave at the Gentlemen's Concert Hall on April 2 has so fully confirmed the opinion which we had previously formed of him, that we have no hesitation in ranking him as one of the finest artists it has been our good fortune to listen to. As might have been expected, Liszt was largely represented in the programme, which included his Sonata, the 13th Rhapsody, two of the Paganini studies, and a "Chant Polonaise." The Sonata is so unconventional in its construction, that it would, perhaps, have been better called a Fantasia; and, at a first hearing, it is easier to admire individual parts in it than to fully appreciate its beauty as a whole. Both it and the other works of Liszt make exceptional demands on the resources of the performer and the varying moods which they reveal require an amount of sympathy and *abandon* which very few would lay claim to. But all these conditions are fulfilled in Herr Stavenhagen, who appears to have a clearer conception of the genius of his great master than anyone whom we have yet heard. Liszt, as interpreted by this enthusiastic and cultivated young disciple, could hardly fail to exercise a fascination even for those who cavil at his work as a composer; on the present occasion at any rate the impression made was a very profound one, and three of the four pieces we have mentioned were encored. Herr Stavenhagen in addition gave Haydn's Variations in F minor, the "Moonlight" Sonata, and finally Schumann's "Papillons," the delightful little scenes of which were charmingly played. It would be doing an injustice to this gifted artist to assert that he has already achieved all that is possible for him. Much as he has already done he is un-

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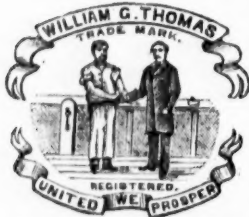
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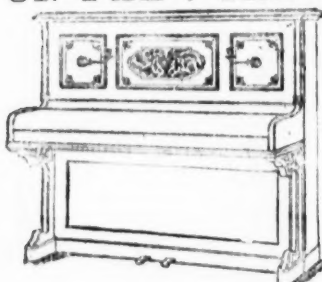


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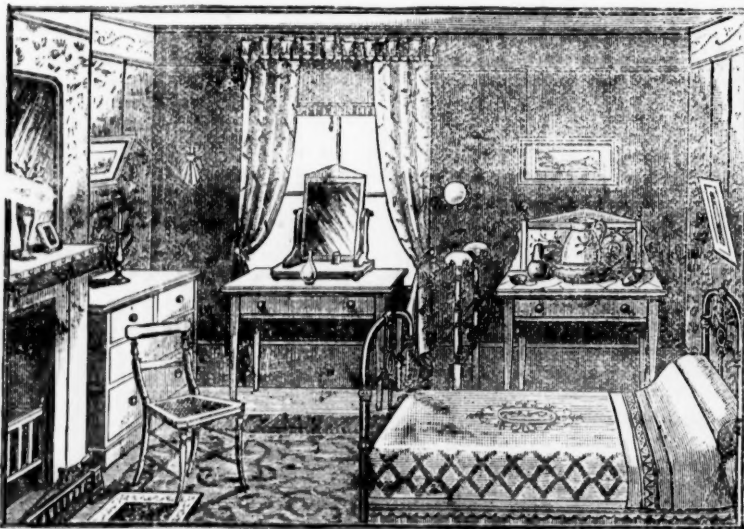
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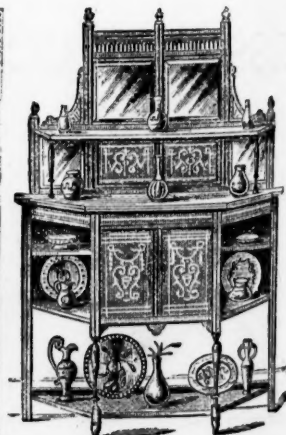


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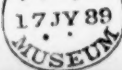
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The Organ World.

FALSE RELATIONS.

PART II.

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS ON MARCH 5, 1889, BY MR. JAMES TURPIN, MUS. BAC.

When I had the honour to address the members of the College of Organists on a previous occasion on the subject for our consideration this evening, I was compelled, by the extent to which my remarks had grown as I proceeded, to confine myself to the so-called "False Relationship" of the Tritone in the Major mode—a section of the subject, unfortunately supposed by many students and even teachers to refer only to the contrapuntal or older style of composition. In fulfilment of a promise to continue those remarks, even to the more modern style of harmony, I again come before you.

Before proceeding, let me remind you that the main principle I adopted in what I previously said was that all chords which have notes common to each other are and must be relative and connected harmonies. Further, that principle was logically extended to all chords which, by the ambiguity of their nature can be assigned to more than one derivation—may be connected with two or more harmonies. This amplification of the simple principle is exemplified by inharmonic modulation. A true test to determine the relationship or non-relationship of harmonies is thus sought to be established, and will be the standard adopted in the following observations.

Before finally leaving the question of the tritone, I must again refer to it with regard to the double tritone to be found in the modern form of the minor mode. Amongst the earliest contrapuntal writers a disregard of the false relationship of the tritone has already been shown to have prevailed, even so late as Palestrina and our own Tallis. As they worked on the ecclesiastical modes, in which the leading note was not recognised, we should look in vain in their works for guidance as to the false relationships of the two tritones found in the modern version of the minor mode. Upon the treatment of the tritones present in the modern minor mode—which are as distinct and real as the one in the Major Mode, I regret to say the student will obtain no assistance from the theoretical writings of the authorities.

The imperfect fifth in the triad upon the supertonic seems at first sight to preclude the use of this chord in juxtaposition with the chord of the dominant in case of an inevitable tritone upon such a passage in a *canto* as the following in the bass:—

Key of C Minor. G. F. D. C. a figure which will be recognised as a familiar form of cadence to a *canto fermo*. In the following harmonisation of the above in the first species of counterpoint, both forms of the interval of the tritone in the minor mode will be seen to be present in adjacent harmonies.

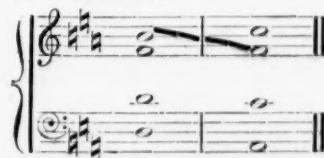


The first invasion of the super-tonic triad on the sub-dominant by its ambiguity, is evidently derivable in one way from the dominant, although fulfilling the character of the concord, according to the requirements of the older style of harmony—in that each member of the chord is separately consonant with the bass, regardless of the dissonance between two upper parts. Therefore, no false relationship can exist between the chord and the one which precedes or the one which succeeds it in the above illustration. This form of the chord of the

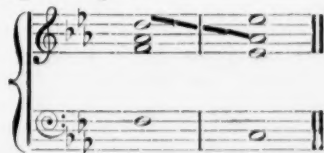
sixth and third upon the sub-dominant, is more manifestly assignable to a dominant derivation in the minor mode than in the major; and, is, at least, as advantageous in the case of an inevitable tritone, as a first invasion upon the sub-dominant in the major mode, when the sub-dominant succeeds or precedes the dominant in the bass. It is not necessary to speak of the tritone arising from the sub-dominant and the leading note being members of an adjacent chords, because sufficient has been previously said on that position of the tritone in the major mode, which is equally applicable to those grades of the scale in the minor mode.

The ambiguity of the super-tonic triad in the minor mode has been alluded to. From this arises its excellent characteristic as a means of modulation to the relative major mode. In which case it may be regarded as being an inharmonic turning point, if it is considered as being changed into the chord of the sixth and third upon the super-tonic of the relative major, its derivation then being assignable to the dominant of the relative major. When so used, the remarks made upon the tritone in the major mode become applicable. Again, this chord is a most excellent means of returning from a transient modulation to the relative major, back again to the minor mode, by being treated as derived from the dominant of the minor key in the manner shown in the second illustration.

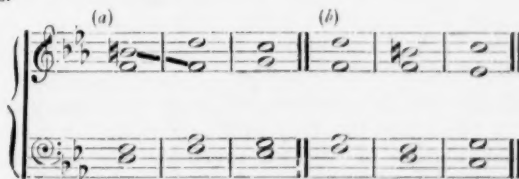
There was suggested in the first portion of this paper, read on a previous occasion, a list of relaxations as to the rule against the juxtaposition of the tritone in successive chords. The fourth of those was as follows:—When the chord of the sixth on the super-tonic is preceded or followed by the chord of the sub dominant, or its inversion,



If this be accepted, then we cannot preclude the chord of the sixth on the sub-dominant in the minor mode being preceded or followed by the triad, or its inversion of the sub-median, although a tritone is present between the two chords; because this is exactly a parallel case by comparing the following with the preceding example:



Nor can we preclude the chord of the 6th on the sub-dominant being preceded or succeeded by the chord of the 6th on the supertonic, although a tritone is present in this case; because the sub-dominant is a common note in the two harmonies.

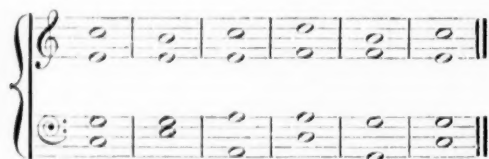


A modern fashion of considering the seventh grade of the scale, whether in the major or minor mode, as possessed of the single characteristic of being a "leading note," has grown into a rigid dogma with such a large body of disciples of a system, it requires some courage to express an idea that it can be anything else but a "leading note." That it may be other than a "leading note" in the major mode will be more readily conceded than in the minor mode. At first sight this may be

thought to be a digression from the subject before us. An attempt will, however, be made to place before you some thoughts upon the treatment of the seventh grade of the minor scale, which will be found to lead to a consideration of the more modern phase of non-relationship, that is, the simultaneous or adjacent collision of an accidentally altered note against an unaltered note of the same name. In the major modes it may be observed that the triads formed upon the three principal points of the scale—the tonic, the dominant, and the sub-dominant—are major triads. That which is important to note here is they are the *only* major chords in the key. The triads on the other notes of the scale are minor, except upon the seventh grade which is imperfect, and therefore is not available as a consonant triad.

To turn to the *unaltered* minor scale; it may be observed, that, the triads upon the tonic, dominant, and sub-dominant—the principal points of the scale—are all minor. Especially to be remarked is the fact that they are the *only* minor chords in the key. The triads on the other notes of the scale are major except the one upon the super-tonic; which is imperfect and therefore is not available as a consonant triad.

Again in the major mode if the series of minor triads or their inversions are used in succession, without one of the major chords of the key intervening, a doubt would not be entertained that the major key had been departed from, if those harmonies are preceded and followed by the ruling harmonies of the key.



In like manner may not the reverse position in the minor mode be equally true, when the seventh grade of the scale is not used as a leading note? Provided when approaching the tonic the third of the dominant harmony be major, that is, when used as a "leading note."



(To be continued.)

ON THE POSITION OF ORGANS IN CHURCHES.

(Concluded from page 58.)

At the present time, an able and interesting paper read before the Musical Association early in 1885 by the Rev. Canon Sir F. A. Gore Ouseley, Bart., deserves to be reprinted, as it will be read with interest:—

Ordinary parish churches and chapels, in many cases, are so constructed that the only available place for the organ is that abomination of modern invention, an organ-chamber. Organs are obliged to be voiced much louder than is consistent with pure tone, in order to make themselves heard at all under such unfavourable conditions: and not only so, but the large sixteen-foot pipes are usually so hidden away behind the instrument that they are scarcely audible in the church, while the mixtures seem doubly shrill and strident by contrast; moreover, the mechanism is often inconveniently crowded, causing frequent derangement and cypherings, and the bellows are often injured by damp in so confined a space.

I must, once for all, utter my indignant protest against organ-chambers. Of course the object of so placing the organ is to get as close to the choir in the chancel as possible; but even this advantage may be purchased too dearly. If the chancel has an *aisle* in which an organ can be placed, that is much better than a mere chamber, because the organ can have two fronts—one facing the nave, looking west, and the other facing the chancel and the singers. The instrument is not then so fatally boxed up and stifled as in a chamber; still even so it is a one-sided affair, and antagonistic to antiphonal music. Where the church is so small that the distance of the chancel choir from the west end is not too great, the organ may be advantageously put into a western gallery. It will always sound well there in itself, and indeed it *must* be there if the singers sit in the western gallery too, as in such churches as St. George's, Hanover Square. But a west end gallery never looks well in a Gothic church, and the organ in the centre of it often hides a good west window, and darkens the church.

The best remedy for this is to split the instrument into two portions, and put them on the north and south of the window, where they will hide nothing, letting the organist and singers sit between them. Of course all antiphonal singing under such circumstances is out of the question. In some cathedrals there are two large organs—one for the choir, the other for the nave—as in York and Worcester. This is a good plan whenever the extra organ does not take up too much valuable space, or injure the general beauty of the building. I know of no instance of an analogous duplication of the organ in parish churches or chapels, though I have met some in which there was a harmonium as well as an organ. I can conceive of no case in which a harmonium could be desirable, save where, for pecuniary reasons, an organ could not be obtained. For small churches, where only a very small organ was required, I should often advise the erection of a one manual instrument, consisting of, perhaps, three stops on the manual and a bourdon of sixteen foot tone, and of two-and-a-half octaves compass on the pedal, so contrived that the whole organ should be inside the chancel, but with all the pipes quite high up, near the roof, and the keys on the floor; the sounding portion might be "bracketed out," to be thoroughly well heard, without encroaching on valuable space below. The height at which the sound would be produced would minimise the one sided effect of which I have spoken, while the organist might sit amongst the choir. The bellows might be stowed away in a vault or special chamber, or in the vestry if there was room enough there. In a large church where there was no choir, but the whole congregation were in the habit of singing hymns at the top of their voices, what would be imperatively needed would be a large and powerful organ in a west end gallery, to dominate and lead the singers, and to drown their shouts if the cacophony became intolerable.

(To be Continued.)

MUSICAL REQUIREMENTS IN CHURCH PLANNING.

(Continued from page 58.)

My contention is in fine this, that for buildings of average size, and having regard to purposes of accompaniment (the primary object of a church organ), the instrument should be near the choir, but the player should be removed from the former by from twenty to thirty feet, and placed in such a position that he can at once direct the singers, see the altar, communicate with the clergy, and hear the effect of his accompaniment. Whether the organ be in transept or chamber, on a screen, or divided upon chancel walls—as in St. Paul's Cathedral—the placing of the console in the position advocated is perfectly easy,

and will in time become necessary to the advancing ritual of the English church. As a practical organist, I am bound to protest against the isolation of accompanist from choir and *precentor*, whatever the position of the instrument may be; and as a churchman I cannot but feel that the intimate connection between organist, choir and clergy, to the avoidance of all possible hitches, is an absolute *desideratum*, and that this is now quite compatible with the severance from the tonal portion of the organ, so that the performer hears equally well both instrument and choir.

I have not the advantage of knowing either Mr. Statham or Mr. Belcher, but trust they will pardon my saying that I feel convinced that in cases where choir, organ, and organist are in close proximity, it is actually *better* for the latter to be seated rather under his instrument (so that he hears chiefly his choir) than that he should be only a little out from the case, when his accompaniment would often prevent his hearing the singers. I grant that with inartistic or lazy performers the listeners may, and often do, hear far too much organ, but it is the duty of every æsthetic musician who may be unable to hear the effect of his organ, to occasionally himself judge from different parts of the building the effect of the various stops and tone powers in combination with choir and congregation. No organist worthy of the name should be content with his own impressions *as at the console*, if it be close to the organ.

If I have slightly wandered from the original question of the locality of the instrument, it is because I feel very earnestly that musically speaking, the position of the organist is of primary importance. My endeavour has, however, been to point out that the *main* object of organ and organist should be the accompanying of voices; that the organ should not be buried in an organ chamber, but that if possible it should be elevated from the floor; that in ordinary sized buildings it may be either divided in the chancel, placed upon a choir screen, bracketed over the altar, or augmented by a larger or chorus instrument at the west end,—whether in connection with the chancel organ or not, but that in *any* case the player should face eastward and be in juxta-position to the choir and clergy. As also, that either of the aforesaid positions of the organ are rendered perfectly feasible and compatible, both mechanically and acoustically, with the suggested locality of the console, by the recent extraordinary improvements in the systems of mechanism,—pneumatic or electro-pneumatic.

In the simplest position—that of a concentrated chancel organ—I would urge that the player should, in order that he may hear properly the effect of both voices and instrument, be seated at a reasonable distance from the latter, if at the other side of the chancel so much the better; and I fail to see any reasonable objections to this theory, the additional cost of the mechanism being so very slight in comparison to the resultant advantages. But I may, in conclusion, say that I cordially agree with Mr. Belcher in deprecating the system of isolation of the various portions of the instrument for no assignable cause. Whilst I feel that architects have now afforded to them, by the genius of modern organ builders, a grand opportunity for arranging the acoustic position of the organ, as well as perfect facility for improvement in the design of the case and of free display of the frontage pipes, to the abandonment, let us hope, of the hideous four-post bedstead arrangement.

Another correspondent, "Amphion," writes to "Musical Opinion:"

All your readers must have followed with much interest the valuable paper by Mr. Belcher (and the discussion thereon), and in the last number Dr. Ouseley's and Mr. Lake's communications. Architects have much to learn in the planning of churches to suit practical requirements. Lord Grimthorpe, in his book on church building, complains that he will not, in tower designing, take the trouble to ascertain the proper provisions for clocks and bells; it is the same story everywhere—utility is sacrificed to mere prettiness and "correctness." At the same time, it must be confessed that the modern organ, with its large floor area and 16ft. pipes, presents a difficult problem for effective architectural treatment. The subject is one which has frequently engaged the attention of musicians, and I cannot do amiss in directing the attention of your more recent subscribers to a valuable paper and discussion in your numbers for April and May, 1882.

I am somewhat surprised that all who have spoken on this matter seem to regard the east end or chancel choir as inevitable. My own

idea has long been in a different direction. I find in those of our cathedral and college chapels that have retained organ screens the solution of the difficulty. To persons sitting in the choir of York, Lincoln, Norwich, or the inner chapel at King's or Trinity, Cambridge, the nave, or outer part, is virtually non-existent; or, in other words, the organ is in a west gallery. Why not, then, arrange churches in this manner? The organ elevated at the west end, with the choir and clergy stalls directly beneath, and the seats or chairs for the congregation arranged facing north and south instead of east. The altar of course would remain at the east end; at the communion service the clergy can find no difficulty in walking the whole length of the church to it. The vestries could be arranged under the organ and at one side. I believe very little room would be wasted this way, while the musical effect of the services would be much improved, and the church would secure a symmetry and completeness of design sadly lacking in many of the structures that one sees at present erected. I am far from wishing that this mode were universally followed, but I certainly think that the present arrangement of nave, chancel, and side organ chamber is getting rather hackneyed. Why a plan which is found to work very well in cathedrals and college chapels should be unfit for a parish church, I cannot myself see. The choirs of some of our cathedrals are quite as long as many parish churches now built. The west end position for the organ is universally acknowledged to be the finest, both for musical and visual effect; indeed it is in great measure the stuffing of organs into chancel chambers that has caused case designing to fall to so low a level with us. The magnificent designs of Haarlem, Hertzogenbosch, or King's College, Cambridge, may not be within the reach of ordinary church builders, but such simple and elegant designs as those in Pembroke and Emmanuel Chapels, Cambridge, are reproducible at small cost. Hundreds of fine west gallery cases have been destroyed under the present chancel chamber craze. But in point of fact the advantages of the method are plain, so I proceed to consider possible objections.

"The ritual question comes first." "The true catholic arrangement," it is said, "places the sanctuary, chancel, and congregation in descending order; you put the congregation between the sanctuary and choir." Well, in the first place, all churchmen are not ritualists, so that in any case, this objection does not tell universally. But I again ask why a design which is practically adopted in cathedrals should be unworthy of a simple church! The Roman church herself is not particular in the position. In Spain, the choir is, I believe, generally at the west end. It may be said, in the second place, that the west window is blocked up, but the east window is the important one in a church, and architects may be rather glad at having a large window (which sometimes spoils the effect of the church when left uncoloured, and is expensive to fill with stained glass) at any rate to a large extent blocked up. Moreover, by the west end arrangement, the organ appears a natural and integral part of the church; whereas in the ordinary plan, it is too often felt to be an eyesore and intrusion. The organ at Ely is by far the most beautiful example in England of the side treatment, yet even it does not give complete satisfaction; it is too obtrusive, and calls attention to the cleverness of its designer, whereas the screen or west gallery organ appears to come naturally into its place. After all, symmetry and not unsymmetry is the feature of Gothic architecture. Moreover, the Ely case is out of the question for any but a very large church.

THE GOSS SCHOLARSHIP.

The examination for the Goss scholarship, tenable for three years at the Royal Academy of Music, was held at the College of Organists on April 12. The members of the College Council, who formed the Board of Examiners were: Mr. James Higg (Chairman), Mr. C. E. Stephens, Dr. C. J. Frost, Dr. C. Warwick Jordan, Mr. E. H. Turpin, Mr. Jas. Turpin, and Mr. W. G. Wood. The Hon. Treasurer, Mr. M. E. Wesley, was also present. Eight boys were examined, several other applicants proved ineligible by reason of age, or were absent. The successful candidate is Master William Henry Bell, a young chorister of about fifteen, of St. Alban's Cathedral. For the first time in the history of the Scholarship, the fund will pay the whole of the R. A. M. fees. The presentations to the Scholarship are in the hands of the Council for the time being of the College of Organists.

SPECIFICATIONS

ST. GEORGE'S HALL, LIVERPOOL.—The organ was built in 1855, by Mr. H. Willis, of London, under the superintendence of the late Dr. S. Wesley, and for many years was remarkable for its numerous diapasons, clarabellas, and smooth toned reed stops, as well as the tuning by "unequal" temperament. The Liverpool Corporation in the year 1867, ordered the latter to be amended, and on that occasion the builder sought to impart more tone variety by the substitution of other stops for the monotonous series then existing. The "imitative" stops, however (fifteen in number), are still without any means of expression, nor is there a flute of the normal pitch in the entire scheme. It will also be observed that the usual coupler, swell to choir, is absent. The organ contains one hundred sounding stops, and is blown by a steam engine. Compass of the four claviers: five octaves and two notes (GG to A in alt.). Pedal range: two octaves and a half (CCC to F). The changes in tone are made by six thumb knobs underneath each key-board which impel the stop handles backwards and forwards. Each clavier and the pedal-board is provided with the pneumatic lever. The wind pressure varies from three inches to twenty.

PEDAL ORGAN.—Double open, wood; double open, metal; double trombone, open diapason, wood; open diapason, metal; violone, bourdon, principal, flute-bass, quint, fifteenth, fourteenth, mixture, trombone, ophicleide, trumpet, clarion.

CHOIR ORGAN, (Lowest Clavier).—Bourdon, open diapason, viola dulciana, lieblich gedact, voix célestes, octave viola, principal, harmonic flute, twelfth, fifteenth, flageolet, sesquialtera, trumpet, clarionet, oboe (tenor C), clarion.

GREAT ORGAN.—Double open, open diapason, open diapason, open diapason, violoncello, clarabella, lieblich gedact, quint, principal, principal octave viola, flute, tenth, twelfth, fifteenth, fifteenth, doublette, sesquialtera, mixture, double trombone, trombone, trumpet, ophicleide, clarion, clarion.

SWELL ORGAN.—Double open, open diapason, open diapason, dulciana, lieblich gedact, voix célestes, principal, principal, wald flöte, twelfth, fifteenth, fifteenth, piccolo, doublette, fourteenth, double trombone, contra fagotto, ophicleide, trumpet, corno, oboe, corno di bassetto, vox humana, clarion, clarion.

SOLO ORGAN.—Bourdon, clarabella, lieblich gedact, harmonic flute, piccolo, contra fagotto, oboe (tenor C), clarionet, bassoon, trombone, clarion, trumpet, ophicleide harmonic trumpet (tenor C), clarion. The last four are on heavy wind pressure.

COUPLERS.—Swell to great unison, swell to great sub-octave, swell to great super-octave, choir to great, solo to great, solo to choir, solo to pedals, great to pedals, choir to pedals.

ACCESSORY PEDALS.—Tremulant to three swell stops. Pedals (six) giving graduated tone in great and pedal organs.

RECITAL NEWS.

FALMOUTH. Recently a new organ, the generous gift of Miss E. L. Bullmore, of Stratton Terrace, Falmouth, was opened at the Penweris Church by Mr. John Hele, jun., F.C.O., Plymouth. Miss Bullmore, who is a parishioner, kindly and generously consented to defray the expense, and Messrs. Hele and Co., of Plymouth, were entrusted with the building of a suitable organ, the cost of which amounts to about £300. At the opening service there was a good attendance, and a recital took place, and at the close the Vicar (the Rev. A. S. Sutton) acknowledged the liberality of Miss Bullmore.

MENBOROUGH.—Recently, Mr. Harry Fletcher, a talented pupil of Dr. C. Warwick Jordan's gave an organ recital. His programme included: Fugue in G minor, Bach; Choral with variations, Smart; Pastorale, Wely; Allegretto in F, C. Warwick Jordan; Offertoire, Batiste; Organ Sonata No. 2, Mendelssohn.

ABERDEEN.—At Rosemont parish church an organ recital was given by Dr. A. L. Peace of Glasgow, on April 17. Vocal selections were sung by the choir, and Mr. A. W. Herd conducted. Programme: Overture and triumphal march, Hercules, Handel; Serenade, D major, Op. 8, Beethoven; Air, with variations, G major, Haydn; March, C major, No. 1, Mozart; Marche Triumphante, Le Retour de la Garde, Lefebure-Wely; Air with variations, A major, and Rondo, E major, Weber; Overture for a Church Festival, D minor and major, Morandi.

LIVERPOOL.—Recitals were given by Mr. W. T. Best, at St. George's Hall, on April 4 and 9. Programme: Overture to the operetta "Son and Stranger" Mendelssohn; Allegretto Cantando (Organ Pieces Book 3), Tombelle; Offertorio in B flat major, Morandi; Allegretto (La Campanella) and Finale Fugato, Best; Andante in B flat major (fifth quintet), Mozart; Marche Hongroise in E minor, Liszt; Carillon (Organ Pieces Book 3), Tombelle; Andante in F major (First Symphony), Beethoven; Sonata in A minor (No. 3), Ritter; Quartet, "Sancta Mater," Rossini; Finale, Allegro Scherzoso in E flat major, Guilmant.

LOUGHTON.—On April 3, the service was Stainer's "Crucifixion," and it was most ably sung by an excellent choir, under the conductorship of Mr. Brand. Mr. H. Riding, F.C.O., accompanied skilfully on the organ, and solos were rendered by Mr. H. Clinch (tenor) and Mr. J. Dean (bass.)

ST. PAUL'S CATHEDRAL.—One of the largest congregations ever gathered together for the musical services which are from time to time held at St. Paul's assembled on April 19 to listen to the greater part of Sebastian Bach's "Passion according to St. Matthew." Not only was every seat in the vast building, including some special places erected in the doorways, filled to its last possible occupant, but the crowd which kept pouring in threatened to block up the gangway, until, after some eleven thousand persons had entered, the cathedral authorities, for prudent reasons, decided to admit no more. The interest in Bach's great work is shown not only in the annual Holy Week performance at St. Paul's, but in other London churches; though, of course, the conditions are most impressive in the great cathedral. The carefully prepared rendering was under the direction of Dr. Martin, the cathedral organist.

NOTES.

Schumann once remarked that:—"All that the artist who works for the Church, and has to move within the strict boundaries prescribed by her, loses with regard to success and applause from the great mass, he receives back an hundredfold in another way. To build houses is easy for him who can erect churches; and therefore he who is able to compose an oratorio, will easily win success with smaller forms."

It is requested that in view of arrangements to be made, those gentlemen who propose to attend the College of Organists' Dinner, which occurs annually on the Monday following Easter week, the day succeeding the first Sunday after Easter, and is this year fixed for Monday, April 29, will kindly send in applications for tickets for tickets for members or friends, as early as possible. Sir John Stainer will preside, as announced. The tickets are 4s each, exclusive of wine. Morning dress will be worn.

A terrible thunderstorm lately broke over Dartmoor. Among other damage reported is the partial destruction of Walkhampton Church. The north east pinnacle was struck by the electric fluid and cast down, crashing through the roof upon the organ.

M. Cavallé-Coll has built an organ for the church of St. Gervais, Rouen, an organ, constructed, it is said, on an absolutely new mechanical system, which has given the most satisfactory results. Doubtless a further description of the eminent Parisian builder's new work will be presently made known.

COLLEGE OF ORGANISTS.

The Library will be opened shortly.

April 29—Annual College Dinner. Sir John Stainer, M.A., Mus. Doc., President of the College, will preside upon this occasion. Tickets may be obtained at the College. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ playing). July 26—Diploma Distribution. July 30—Annual General Meeting. The College address (temporary premises) is now Bloomsbury Mansion, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury.